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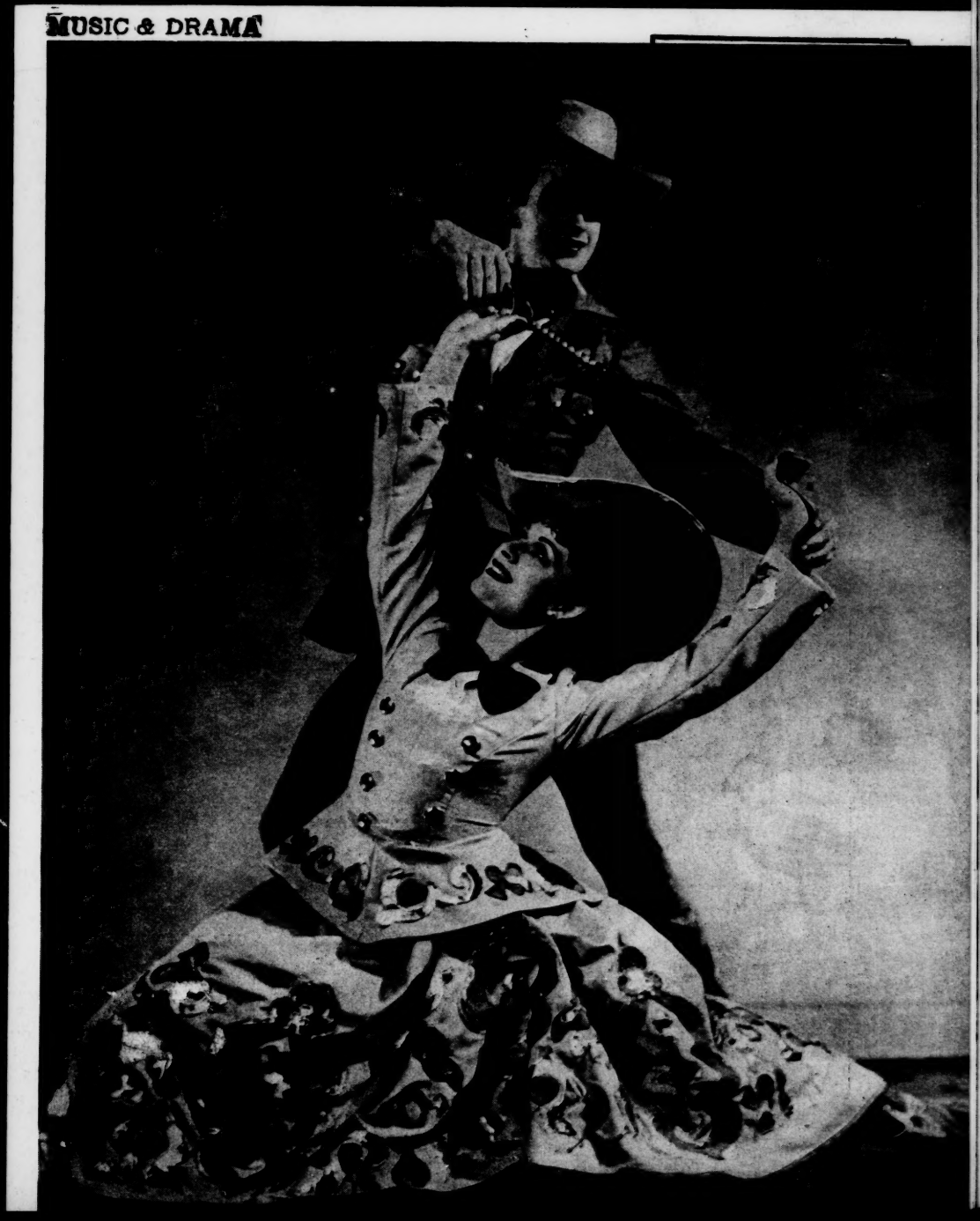

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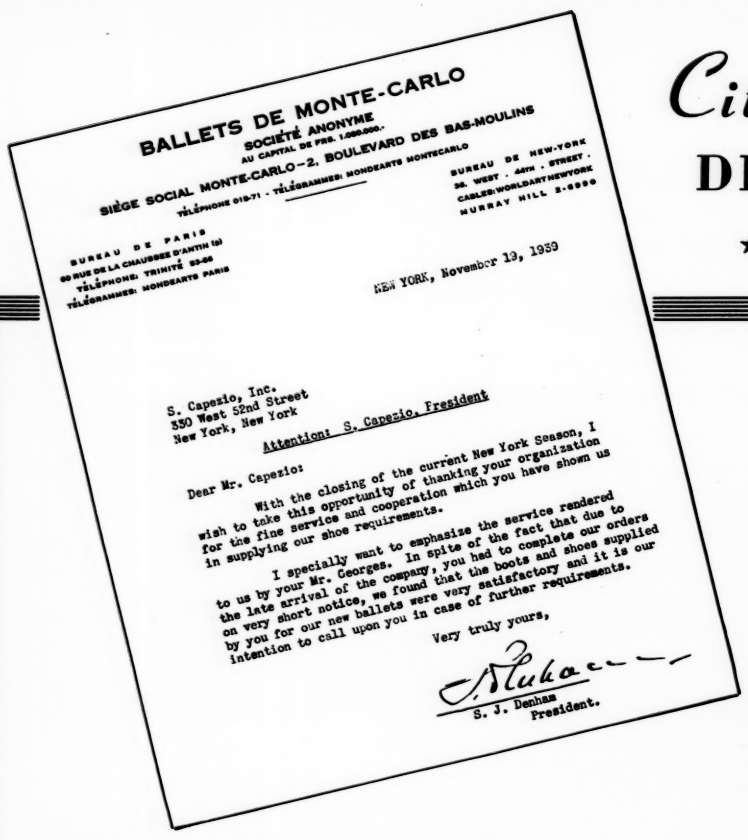

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NEW YORK

• **PRO and CON . . .**

Dear Madam:

I am a reader of your magazine and find much of interest in it. Aren't you a little hard to understand though?

In a recent issue you have your cover embellished by a picture of an American-Spanish dancer, another one appearing a few pages later. Then we read by Dorathi Bock Pierre that no one is capable of doing Spanish dancing but the Spanish. She seems to be very vehement on this subject, too. I should think it would embarrass your cover model, not to mention all the other American Spanish dancers whose pictures you publish.

There was a time when no one was considered fit for first class ballet but a Russian. So every ballet dancer changed his or her name to Russian. Now it appears non-Russians can also do ballet (see Nana Gollner, Frederick Franklin, etc.). Why shouldn't non-Spanish do Spanish dancing? I personally have seen some very handsome Spanish dancing done by non-Spanish.

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PROMINENT DANCE STUDIOS

• **PRO and CON . . .**

I wish Mrs. Bock Pierre wouldn't be so odiously opinionated, it annoys me.

Very sincerely yours,
Karkemish Lomasney,
Los Angeles, Calif.

•

Dear Miss Howard:

Let me first congratulate myself for having nice long ears so that I heard about your Honor Roll opportunity for teachers such as I out here in the midwest. I am sending a check for this next month, and thanks again for the opportunity I am having. Wish all small town teachers could see what this can do for them.

Sincerely, BETTY MAE HARRIS,
Boone, Iowa.

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• **PRO and CON . . .**

Gentlemen:

I am sure mine is not a new complaint regarding free dancing lessons as I recall an article in your magazine in 1936 asking dance teachers to send in complaints regarding the NYA dance instructions. This city's Director of Recreational Departments is paid by the city, but the dancing instructress on his faculty is paid by WPA and gives class lessons free to around 75 or 80 children, but charges 10 cents per lesson in ballroom classes to 275 pupils. She is assisted by her sister who draws a salary from NYA. They have charge of the Park programs, etc.

I would not object at all if these classes were offered to people unable to pay for lessons, but they are quite able to pay. I have spent most of my life training to be a competent dance instructor and in my five years of teaching experience I have not

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PROMINENT DANCE STUDIOS

• PRO and CON . . .

encountered such definitely unfair competition. I feel that there are so many other things to be done, such as the park programs, playgrounds, nature study, etc., without competition to private enterprises.

This is my first year here and I have promised to locate permanently. Other teachers have tried here and failed but I have no intention of doing that as I have a studio here and am on the faculty of the Liberal Arts Club and I feel that with your help and advice I can eliminate such unfair competition.

Sincerely, (Name withheld)
Florida.

EDITOR'S NOTE: *It is significant that this complaint comes from Florida, the state which elected to the Senate Claude Pepper, who was one of the authors of, and an untiring worker for, the Coffee-Pepper Fine Arts Bill which would greatly increase the WPA's competitive functions in the dance*

• PRO and CON . . .

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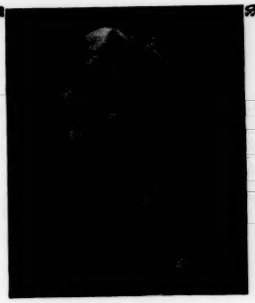

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• PRO and CON . . .

field. Complaints similar to the one reprinted above have been consistently registered with WPA and NYA directors by committees from various organizations for the past two years—with little or no tangible results. Being good politicians these directors always profess ignorance of any violations of the administration's supposed instructions to refrain from competition with private enterprise, promise an immediate investigation, write a conciliatory letter stating that the miscreants have been warned to cease their activities—and proceed exactly as if nothing had been discussed!

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• PRO and CON . . .

In the face of this it is difficult to suggest to our Florida reader what course she might pursue with any hope of obtaining results. But we do feel that she should not slacken her effort even though at the outset the battle would appear to be a losing one. Rather, she should gather about her all the teachers she can find who are similarly threatened or who, seeing her situation, realize that they may be affected at any time, and wage a steady campaign for the removal of these people. Go to see the city-paid recreational director and register with him and with other civic agencies a strong complaint against the competition with local business. THE AMERICAN DANCER *is forwarding the above letter to President Thayer of the DMA for action by him with the proper authorities in Washington. If not already a member of some dance teacher's organization every teacher who faces this problem should join one of the associations in order to lend the weight of numbers to the organized teachers' fight against encroachment by government agencies.*

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• PRO and CON . . .

Dear Miss Howard:

Why is it that even dance teachers themselves refer to dancing as "a luxury"? It certainly isn't *a luxury* and I wish you would tell people so.

B. B. F., Illinois.

EDITOR'S NOTE: *Here is really food for thought! While we are making resolutions for the New Year, let's make a resolution* NOT *to use the word "luxury" in connection with dancing again. How this misconception ever gained support in the first place is beyond my comprehension for the record proves that since the beginning of time dancing has served utilitarian purposes quite as faithfully as it has satisfied the aesthetic senses. Today, intelligent parents insist upon proper dance training for their children because it is an established fact that perfect muscular coordination stimulates mental agility. Not only that, but they also realize that boys and girls who have dance training at an early age skip the awkwardness that plagues so many in the adolescent period and as adults are much more adequate, socially as well as physically.*

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U·M·I

INCORRECT VOLUME NUMBER, SHOULD READ 13.

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1940

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On the Cover—

MIA SLAVENSKA *and* FREDERIC FRANKLIN *in Ghost Town.*

At the Right—

IRINA BARONOVA *as she will be seen in M-G-M's forthcoming production of Florian*

■

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The American DANCER

Editor ■ RUTH ELEANOR HOWARD ■ *Publisher*

Summing Up

by

RUTH ELEANOR HOWARD

A recent letter from Anatole Bourman asks our help in obtaining funds to bring Vaslav Nijinsky to this country to continue medical treatment for the malady which has rendered him mentally useless these last twenty years or more. The request, undoubtedly made in all sincerity so far as Mr. Bourman is concerned, is said to have emanated from Mme. Romola Nijinska, the dancer's wife, and possibly this fact influences us unduly. It is true that when we interviewed Mme. Nijinska a few years ago we were not convinced that her eagerness to lecture about Vaslav and divulge all the sordid details of his maladjustment and incarceration was only evidence of unselfish devotion to her "dear husband" and with no eye to business, so to speak! Possibly we misjudge the lady, and consequently her present plan . . . and if so we are sorry and herewith apologize.

■

However, this one question seems justifiable in any event . . . why not let Nijinsky go down in history in the place he has earned as the greatest male dancer to date rather than to overshadow his triumphs with fabulous tales of his madness? To idealize the artistry of Nijinsky the dancer is one thing . . . to idolize the demented Nijinsky and perpetuate in the minds of young dance students the tragedy of his condition is quite another. And to talk of Nijinsky who is now well into middle age ever being restored to the dance world is sheer idiocy and suggests what our distinguished colleague John Martin was heard to refer to as "a wheel chair tour."

■

If the dance world desires that the name of Nijinsky should be perpetuated for the glory of the profession (and in this we heartily agree) why not take definite steps to have him remembered as the great dancer he was and not as the pathetic madman he has become? Let a kindly veil be drawn across the present and instead of asking for popular subscription to bring him to this country and keep him before the public in his present sad predicament . . . let those who revere his memory start a fund to afford training for some gifted boy who might become as great a dancer as he was and thus carry on the legend of Nijinsky the dancer as a torch to the future. In this THE AMERICAN DANCER would be glad to help.

Dance for Today

by **FORREST THORNBURG**

THE ballet today is undergoing a change quite as startling as when Isadora Duncan introduced her style of dancing to the Russian Ballet. Going are the traditional forms of brilliant technique, the struggle to perfect *tours* mounting to six or seven revolutions, for pure showiness. In their stead we are getting a new form and basis of technique . . . a technique that is more natural, that includes a personal experience and movements of a more naturally developed body. However, although admitting that a freer technique has sprung up, we recognize the necessity to weigh carefully what we accept or discard in this new order so that we keep the dance alive as an art.

In contemporary dance we find a definite fusion of modern and ballet. This new development uses much of both schools and in production leans more to the theatrical than the style of the so-called dance concerts. The Jooss Ballet repertoire is an excellent example of contemporary dance—timely productions mounted in theatrical style to appeal to a greater public. Modern dance relies entirely on movement to satisfy where the contemporary dance utilizes this modern movement plus the foundation pattern of ballet. I feel the contemporary dance is beginning a new cycle of creative dance art and will leave the modern dance to fill its rightful place.

Modern dance, with its purely gymnastic base, brought dancing to the larger population needing physical relaxation and not able to digest the purer forms of ballet. This need is being filled and we are now beginning to use a higher and more artistic form of technique, in both ballet and contemporary dance, for production and entertainment. Ballet was on the verge of inertia from lack of new blood, but today is on the ascendant and will reach a high as yet never attained by any nation—and America will be responsible for it.

In America and in no other country could this have happened. With our free viewpoint and our wealth of material, we have been able to cull from all forms of dance that which is best. With talent pouring into our ranks from

FORREST THORNBURG

all nations to give us new viewpoint and lend us new mediums in dance forms, we have made a vast change in our outlook from what we used to call "American dance." These new forms were taken by our young dancers and used in many way with but one idea—that of self expression! Although they did not know it, they were testing a new medium to become leaders in an old art. The youth of these dancers, and the youthful spirit with which they attacked their immediate problems, caused them to overlook the fact that they were actually experimenting in an art that stemmed from primitive man. They did not realize that, in order to make a lasting record, they had to know more of the foundation on which their art was built. The need of this knowledge has just begun to make itself felt.

Through several years of experiment we took modern dance seriously and tried to build it to the level of the ballet. The purpose was defeated in the beginning. No art can survive once it is so simplified that the masses can be taught the principles in a few lessons. It ceases to be an art once it becomes common property. A certain definite standard technique, which can be called foundation, has been developed in all arts. With these foundations well in hand an individual can express himself in personal styles and yet still unconsciously use the medium which is universal and lasting, but without this knowledge one experiences a spurt and then a slow decline into what is so commonly called a "type." Productions found these new modern forms an easy means of achieving effects with large groups but, when a soloist was demanded to fill a role created by an outside force, it was necessary to draft those artists who were familiar with classic traditions. To this end ballet re-entered and began to fill a need not met by modern dance.

Ballet technique has the advantage of the ages. Through it one develops a feeling for style, both period and personal. It is the foundation on which all dance forms draw heavily. It does not need to be used by itself, but it must be known to all who aspire to contribute a lasting work to the dance world. No artist would attempt to complete, or even start a work, without a knowledge of the previous experiences of others in his field. This holds true for the dancer. We need to know more of the history, the beginning of dance, the development of music in relation to the dance, and the basic forms, before our efforts will ever live in the minds of a dance public.

A silent feud has been going on for ten years between the modern school and ballet, but it would be saner to use that which is pertinent to our needs and give credit where credit is due. Why should we not accept new material (nothing is new—just a fresher way of presenting it) when that material is the outgrowth of human effort? Today we are all working to bring dance to its rightful place with the other arts. For this reason we should be big enough to embrace new forms where they enhance, and discard old forms where they limit. Each school has something to give in its own field and by combining the best from each we will have a larger vocabulary of dance. In this way we can rightfully feel that our generation has begun a new and glowing tribute to the dance.

CHARLES COLLINS

So-o-o!! You Don't Want to be a Tap Dancer

A WARNING AGAINST F'DOODLING

by **CHARLES COLLINS**
(*The Hoofer*)

WELL, if you don't want to be a tap dancer you will find it just as easy not to be a tap dancer as it is not to be anything else that you don't want to be. If you wanted to be a tap dancer it would take you hours and days and weeks and years of very intensive work to become one of the best, which you wouldn't mind at all, if you really wanted to be a tap dancer, because you would be learning something every minute, and that passes the time exceedingly well. But it will take only a few moments of practically none of your spare time not to be able to tap at all.

Like most complicated looking things tap dancing is composed of a number of quite ordinary and simple little movements that are, in themselves, very easy to learn. So if you don't want to become a tap dancer, my advice is, *beware every moment,* because if some one inveigles you into doing even a couple of simple little steps you may find that you are a tap dancer before you know it—not a good one perhaps, but a tap dancer.

By all means avoid f'doodling. In case you don't know what f'doodling is and, therefore don't know what to avoid, I will make myself more clear: as you probably know, when a person who is waiting at the telephone for a number idly draws strange designs on a piece of paper, or desk top, or telephone-booth wall, that is commonly called *doodling.* By the same reasoning when a person who is standing around waiting for a street car or for the clerks in a department store to stop discussing their dates and pay some attention to him, shuffles his feet and taps out a little rhythm, he is foot-doodling or *f'doodling.* That is one of the most insidious things imaginable, for if you are a persistent f'doodler you may wake up one fine day and find that you have developed from that into a full fledged tap dancer and from that moment on you will never know peace and quiet—and neither will anyone else in your vicinity, particularly the people down stairs.

If you don't want to be a tap dancer but do like to drink alcoholic beverages, I would suggest that at each drinking bout you consume enough alcohol that you can't stand up, as alcohol when taken in these quantites makes it practically impossible to dance, tap or otherwise, or even to f'doodle. However, in the early stages of drinking a lot of people who have never danced before will, without the slightest encouragement, try to cut a couple of steps of buck and wing.

Above all, beware of such boisterous social dances (if such they can be called) as the Shag, Lindy Hop and Big Apple. However, I have found the Lambeth Walk, and Boomps a Daisy to be perfectly harmless in their more refined versions. But when they are accompanied by a vulgar display of noise such as a loud stamping of feet, slapping of thighs and shouting of *oy's,* they can very easily lead to the lower forms of tap dancing and are, therefore, to be shunned as the plague, by anyone who does not want to be a tap dancer.

I have told you only a few of the circumstances that might lead to a life of tap dancing and I could go on indefinitely with others but you must use your own imagination and figure some things out for yourself. In pointing out to you these hidden pitfalls I have done my duty and I now wash my feet of the whole affair. If you become a tap dancer in spite of my warnings, it's your own fault and my conscience is clear.

DO YOU KNOW YOUR DANCING?

1. What is Noverre's definition of a ballet?
2. Is the *Cachuca* a solo or group dance?
3. What well known dancer is also recognized as an author and painter?
4. Who was Marylinn Miller's greatest rival?
5. What great ballerina retired last year at the age of 65?
6. In what year and at what age did Louis XVI make his debut as a dancer?
7. Who was Anna Pavlova's first partner?
8. What three important deaths dealt severe blows to the dance world between 1927 and 1931?

Answers to these questions will be found on page 22

Under War Clouds

The Ballet Russe de Monte Carlo in Europe

by **A. E. TWYSDEN**

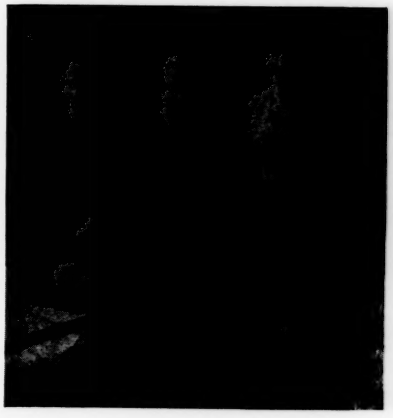
WHEN the Ballet Russe de Monte Carlo is giving its season in Monte Carlo it is, for the time being, at home and therefore takes life more quietly than when out visiting. Trunks are put away and life becomes something which can be lived and not rushed through as it is in the larger cities of Europe and America. In America especially the company usually arrives about four p.m. and the dancers rush to their respective hotels and from thence to the theatre for the performance, then again to the hotel and next morning, very early, back to the train !

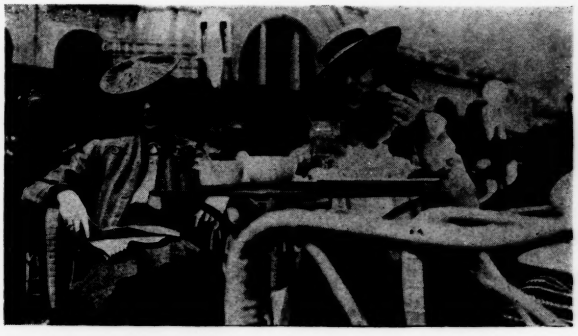
Monte Carlo, however, is a leisurely place and only four performances are given each week—three evenings and one matinee on Sunday — so it is possible, after rehearsals to see the members of the company going quietly about their business or enjoying the gorgeous sunshine. The Cafe de Paris, just opposite the Casino, is a favorite rendezvous and it is here that most of these pictures were taken. The dancers gather there to meet their friends and drink a glass of orange juice before adjourning to lunch in one of the less renowned restaurants.

The photo of Alexandra Danilova and Alicia Markova was taken on Easter Sunday before the matinee, when Danilova who was dancing in the last Ballet of the afternoon was able to enjoy a light lunch enviously watched by Markova who, being in the first ballet, would have to go hungry until tea time!

Though the setting is semi-tropical the photograph of the foursome was not taken in Monte Carlo but in England last September. At the outbreak of war some members of both the Russian ballet companies found themselves in London. Danilova, Markova and Novikova of the Ballet de Monte Carlo were waiting for their season to open at Covent Garden while Baronova, Dolin, Petroff and Sevastianov, the husband of Baronova, were expecting to start for Berlin and then Australia. Having remained for a few days in London and sat several times in air-raid shelters, the majority decided to join forces on the west coast of England where they would find fewer alarms and more sunshine, and it is here that we see them resting while waiting for news of their future arrangements.

Those first days of war were very dismal as even the cinemas were closed for fear of air raids, but at the end of the week these were reopened and were hailed with delight as affording a welcome diversion even though it involved returning through the "blackout" which, on foot, took quite twenty minutes most of it up hill by the light of one small torch cleverly obscured (according to regulations) by a coating of blue paint. However, "all's well that ends well" and the entire party sailed for America October first aboard the S.S. Washington where some, it is true, slept on cots in fully occupied cabins but these were minor misfortunes. The Ballet Russe de Monte Carlo has had a triumphant season in New York and the other ballet will shortly open a season in Australia.





FREDERIC FRANKLIN, NINI THEILADE *and* MARINA FRANCA *are seen in the Casino gardens (above). At the left,* MARKOVA *and* DANILOVA *at luncheon.*

IRINA BARONOVA, ALEXANDRA DANILOVA, SEVASTIANOFF *and* PETROFF *awaiting developments in a secluded spot on the English countryside.*

MIA SLAVENSKA, IGOR YOUSKEVITCH, ALEXANDRA DANILOVA, FREDERIC FRANKLIN *and* ALICIA MARKOVA *promenade at Monte Carlo.*

Such Goings On!

***Performance Sketches by* EVELYN CARROLL**

***Comments by* RUTH ELEANOR HOWARD**

These are "three little maids from school" all right . . . but not even one of them is the secret passion of Nanki-Poo—only, we hasten to add because he probably never saw the Martha Graham dancers!

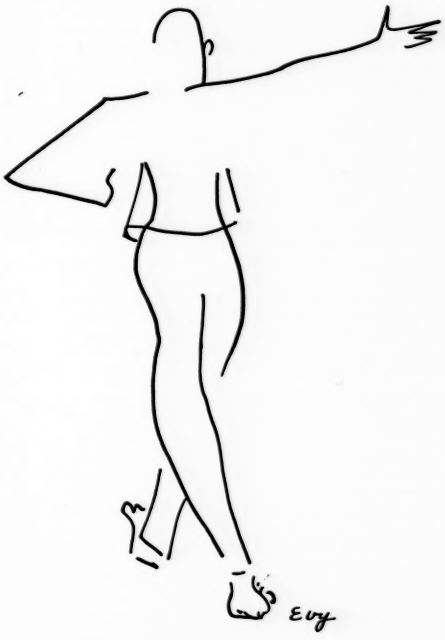
We can't escape the implication . . . the number of *derriere* views at a modern dance concert does suggest "face saving" —but that couldn't be true of this Hanya Holm dancer for she is really very pretty!

But *def*-in-itely Martha Graham! Who else achieves such line? And at the right, one of her cohorts proves that she could do the Boomps - a - Daisy if she only wanted to!

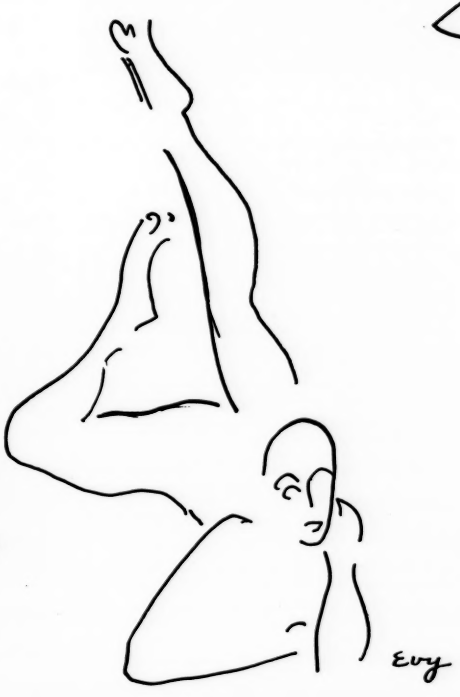
Embryonic Modern No. 1 . . . fully aware of the seriousness of her responsibility to interpret social concepts to the next generation.

She may look like a somnambulist . . . but we wouldn't advise you to attempt in your sleep (or even awake, if you are untrained) the difficult feats this Hanya Holm dancer accomplishes.

Maybe you think she is closing her ears to something she doesn't wish to hear . . . but who shuns applause?—the only sound that breaks the rapt attention at a Humphrey-Weidman concert!



How better to express utter boredom? Charles Weidman, master mime, twiddles his toes instead of his thumbs in the pose at the left, while above, he exhorts us to approach the dance with greater seriousness.



Embryonic Modern No. 2 . . . learn the bumps and you've learned all! is her philosophy . . . and the heck with future generations!

—*Gerard Alphenaar*
SOPHIA DELZA *in Marching Song*

Foot-Notes—

BALLET NEWS these days seems to center around the Ballet Theatre. At least no one can deny that this organization is making history as its roster of imposing names grows. Announcement is now made that Alexander Smallens will conduct for the opening performance; that William Saroyan has written the scenario for Eugene Loring's new ballet *An Episode in the Life of a Great American Goof;* and that the four dancers who are scheduled to do *Giselle* during the company's four weeks run are being rehearsed by Mme. Spessitsiva in the part as she danced it in the "golden days of ballet."

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NOW THAT EUROPEAN capitals are closed to the Ballet Russe de Monte Carlo on account of war conditions, a great deal of energy is being expended to widen the group's American following and to stress its American personnel. To further its interests in this country the Ballet Foundation has been formed to supersede the Ballet Guild of last season.

•

FUTURE DANCE GENERATIONS will have the opportunity in the year 2039 of comparing their current dances with those of this generation. Marlynn and Michael, the record-breaking team from the Rainbow Grill, who have just opened dance studios for ballroom instruction in the Hotel Delmonico, have seen to that by placing a sealed carton containing photographs in the archives of the New York Public Library. The photographs are a pictorial cavalcade of the diversified personalities identified with the art of the dance in the United States from 1900 to 1939.

•

DONALD WEISMULLER (cousin of the famous Tarzan), who is opening the middle of December at the International Casino, the Crane Sisters of *Hellzapoppin* and Barbara Perry of Hollywood, who is going into rehearsal soon for the new *Ziegfeld Follies,* are among those who have been keeping in trim or getting special routines at Jack Stanly's recently.

•

SAI SHOKI, Korean dancer, has returned to the United States from Europe, where she gave about thirty of the sixty concerts scheduled for her. She will be presented by Frances Hawkins on her Holiday Dance Festival series, Thursday evening, December 28.

•

HARALD KREUTZBERG, having a German passport, has been unable to get safe transportation across the Atlantic and will therefore not be able to appear in this country this season, according to advice just received.

THE HOLIDAY DANCE FESTIVAL, sponsored by Frances Hawkins, brings a series of exciting programs within the Christmas week. The schedule is as follows: Sai Shoki, December 28 (evening); Ballet Caravan, December 26 (evening), December 28 (matinee), December 30 (matinee), December 31 (evening); Martha Graham and group, December 27 (evening), December 29 (evening), December 30 (evening).

LA TRIANITA —*Bruno*

The performances will be given at the St. James Theatre at popular prices.

•

IVA KITCHELL, with Raymond Sachse, pianist, is giving a program of dance pantomimes and parodies in Studio 61, Carnegie Hall, December 17.

•

DORIS HUMPHREY and CHARLES WEIDMAN will present their professional concert company in repertoire at their own studio, 151 West 18th Street December 28, 29 and 30. The program will include two new compositions now in rehearsal and changes in repertoire each night. Because of the limited seating capacity reservations must be made in advance, as no tickets will be sold at the door.

•

THREE MORE pupils of Vincenzo Celli joined the Ballet Russe company in Chicago. They are Helen Cramer, Phyllis Hill and Veda Brown. Howard Spurling joined the group while still in New York.

•

THE BOSTON DANCE COUNCIL is sponsoring a series of Four Saturday Evenings of Dance, to be given at the Playhouse. The first will occur January 6 and will be a Demonstration of Social Dance in America by Harold Baptiste, Hazel Boone, Chapman (American Square Dance) and Katharine Dickson.

•

HANS WIENER, with Erika Thimey and Charlotte Sturgess as Guest Artist, appeared in Jordon Hall, Boston, December 12 in a new program of duo and solo dances. On December 3 Mr. Wiener and Miss Thimey had appeared in Washington, D. C., at the Wardman Park Theatre in a program of modern dance.

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THE CAROL LYNN BALLET opened the season with two presentations at the Baltimore Museum of Art in connection with the current exhibit, the Art of the Medici.

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RUTHANNA BORIS left the cast of Straw Hat Revue shortly before its closing to accept a contract as soloist at the Metropolitan. Maria Gambarelli is also appearing as ballerina at the Met again this year.

•

ACROBATIC NOTES from Lou Wills indicate that Lucy Green, eccentric dancer, is in her fourth week at the Village Barn, where she is also M. C. of the show. . . . Norma Gallo opened at Freeport, L. I., and went from there to Atlanta, Ga. . . . Violet Verry is in her eleventh month with the Hazel Mangum Girls at Billy Rose's Diamond Horseshoe. . . . The Two Willettes are playing in Youngstown, Ohio. . . . Lee Curdy is back in New York to get new material. . . . Roberta Wynne is playing clubs in and around New York.

•

ANATOLE BOURMAN has been corresponding with Mme. Romola Nijinsky about the possibility of bringing her husband, Vaslav, to this country in order that he might continue treatment with the American doctor who this spring helped him to the extent that he was able to leave the hospital and join his wife at her hotel. Mr. Bourman has invited the Nijinskys to be his guests at his home in Springfield, Mass., when and if they do come to this country. The Ballet Theatre has announced that one performance in January will be a benefit for the Nijinsky Foundation, which is in need of funds to make possible the continuation of Nijinsky's treatments either here or abroad.

DONALD WEISMULLER, *nephew of the famous Johnny* —*Cusick Studios*

Dance Events Reviewed

by ALBERTINA VITAK

MARINA FRANCA *and* ROBERT STEELE *in* GHOST TOWN

A scene from BACCHANALE

MILADA MLADOVA *in* BACCHANALE

TAC CABARET, *Dance Theatre of YMHA, November 5.*

The fourth of the series of TAC (Theatre Arts Committee) Cabaret concerts boasted such big names as Doris Humphrey, Charles Weidman, Jose Limon and Paul Draper. This type of "concert" is always bound to be successful because of the variety offered in the material. Variety was, on this occasion even greater than previously, ranging from the rhythmic Hawaiian dances by Huapala, who opened, to Mr. Draper who closed with his unique style of tap. It was as well that Mr. Draper closed the program, as no one could possibly have followed his marvelous exhibition. He can't properly be termed merely a tap dancer, as it is more nearly ballet or Spanish with taps on the side. Spanish especially lends itself felicitously to his uses becoming *zapateado* instead of taps as in his well arranged *Malaguena* that had this dance audience shouting praises. Mr. Draper is unbelievably light, fairly floating around the stage. He uses this ability to leap and twirl around the stage *absolutely without a sound,* in spite of taps on his shoes, with ingenious effect by suddenly transferring from tapping to "floating" without even musical accompaniment to break the silence. And on this occasion Mr. Draper proved to be a most engaging person. But one couldn't really forget the intense personality of Benjamin Zemach as he recited in a rich voice during his sort of half-danced-half-acted number *Joyous.* Lotte Goslar appeared in another of her priceless characterizations *The Artist in Person* which was also more acting than dancing. Nevertheless with the twitching of an eye-brow she expresses so much and her make-ups are something to see.

The famous triad, Miss Humphrey, Mr. Weidman and Mr. Limon danced too briefly but long enough to register their finished style in a light dance spoofing dancing and themselves. It was an unfortunate but not too unimportant coincidence that the dance which preceded contained several identical poses and was even similar in mood.

A comedy team, Nelson and Hart, had clever and original slapstick ballroom material, and Agnes De Mille did two dances with her usual subtle character touches setting off some really beautiful movement. That Miss De Mille is an unusually sensitive artist can be recognized alone from her feet and her sort of race-horse manner of using them.

The master of ceremonies could, and should be dispensed with unless he dispenses with such cheap style and jokes. Dance programs, even such as these which aim at comedy, are better off without "gag" men.

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BALLET RUSSE DE MONTE CARLO, *Metropolitan Opera House, November 9-12.*

The long anticipated Salvador Dali Ballet, *Bacchanale,* finally had its first "paranoic" (the program, in so stating, beat us all to it) performance in this world. It was obviously designed to create a sensation—the old fashioned kind of Diaghileff's day when sensationalism meant success. For no other reason would anyone have combined Dali's weird surrealistic ideas and designs with music from Wagner's Tannhauser. To begin with it is definitely a novelty that doesn't warrant repeated showings. It was even somewhat disappointing and its reception was far from the riotous one that must have been expected. To be sure it contains many astonishing grotesqueries, things symbolic and erotic and things just plain crazy. Choreographer Massine has devised some amusing oddities such as the wool winding and knitting that goes on at one side of the stage nearly all through the Ballet. Yet so much more was expected, especially as to strange humor for after all, Dali's exhibit at the World's Fair was in the amusement section, not in the art or educational areas. Although paranoia is not a comical state, I do think Dali seeks to be more startling and smartly amusing than deeply intellectual while Massine's approach to the whole is quite serious. I had expected that he would at least have invented some distinctly peculiar style of movements, whether serious or frivolous, for this psychoanalytic Ballet instead of clearly recognizable academic dancing such as *tour jetés, pirouettes,* etc., most of which could be just as appropriate in any other classical Ballet. Often, too, he depends almost entirely on the bizarre costuming and other typical Dali trade-marks such as crutches and umbrellas. Perhaps it is because some of the edge of Dali's fantasies has already been dulled through familiarity, but all the more reason why Massine should have done more choreographically. It was too bad he had already used the serpent in his *Seventh Symphony* as it would have been so eminently suitable here.

Also a big disappointment was Massine's failure to portray the central role of the mad Louis II of Bavaria which supplies a faint thread of continuity. The Ballet would certainly have been increased in theatrical effectiveness by his dramatic intensity.

However, the eerie compelling beauty of a Dali canvas was captured several times when there were just a few figures moving slowly about the stage. One of the most memorable spots in the whole work was the beautifully arranged daring dance for Lola Montez (Milada Mladova) with Sacher Masoch (Marc Platoff).

(A study of Freud is more to be recommended than the study of Ballet for the enjoyment or understanding of *Bacchanale.*)

●

It would be a real pleasure to report that the young American Marc Platoff, that excellent dancer, is also an excellent choreographer. *Ghost Town,* his initial attempt, also a world premiere, was not excellent. It received a very enthusiastic reception though it seemed this was more of a personal tribute to Richard Rodgers (of Broadway fame) and to Marc Platoff, as a sort of "local boys make good, etc."

Ghost Town is hearty in an American way and has plenty of action. Indeed, too much action, but this is a fault common to beginners, yet it lacks the underlying drama that should be present. There were a few fine bits of characterization here and there, but far too few. The most outstanding was Roland Guerard as the Mormon Apostle with a long beard, tall hat and five wives, doing *entrechats* all over the scene.

Much of the blame can be placed on Rodger's music. It had but one good theme, the rest being rather indeterminate and undistinguished as the duet with Mia Slavenska and Frederic Franklyn which went on and on musically, and hence choreographically, and got nowhere. Also the Ballet ends too abruptly almost leaving one in midair. Perhaps, too, it is in comparison to Massine's *Union Pacific* that it misses.

●

Of all the new works presented at this engagement *Rouge et Noir* still ranks first

(*Continued on page* 30)

The Ballroom Observer

A Forum of the Social Dance conducted by

THOMAS E. PARSON

Buried deep in the news columns of the New York *Herald Tribune* recently were two dispatches which live up to a journalist's rule of "When man bites dog, etc." The first told of an action by the school authorities in a small southern town which condemns the playing or study of hill-billy music by the pupils of the school concerned. Such music, according to the school fathers, is not in keeping, or words to that effect, with the efforts to instill into children an appreciation of music. Now, if some of those old-timers down in that neck of the woods, especially the ones who literally cut their eye-teeth on *She'll Be Comin' 'Round the Mountain* and *Old Dan Tucker* don't complain to the Civil Liberties Union we'll miss our guess! And just when we had hopes of a revival of the the old-time dances, too. Fancy stepping out in a Virginia Reel to the tune of Beethoven's *Moonlight Sonata*. It's mutiny, that's what it is! (Now where did we hear that one.)

The other bit of news which caught our attention was from the *Tribune's* London Bureau. Yessir! War or no war, England can still shake a mean foot on occasion. This time it's a vicar (preacher to you) who has originated another of those dance games for which the British have become so recently famous. Reverend John Pallmer, vicar of St. Katherine's parish, Rotherhithe (pronounced Rotheriv*e*) decided that "the weekly dances in the parish hall needed a bit of brightening up." No sooner said than done. Result: a dance somewhat similar to the Lambeth Walk, done with "much knee bending, backslapping, and walking around with thumbs stuck in armholes." Name: *The Rotherhithe Roll.* And we'll lay ten to one that it's more adaptable to *Comin' 'Round the Mountain* than it is to Beethoven's *Moonlight Sonata!* (Virginia papers please copy.)

And here's a headline which hasn't been seen yet, but which we expect to see in the *Daily Worker* soon: Tamiris presents a new dance (modern, of course) set to the tune of *Yankee Doodle.*

(NOTE: Maybe those Virginia school marms had in mind *Marching Through Georgia* when they made their decision.)

Now let's get back to the land of the free and the home of the Latin type dances. Just as if you hadn't heard it before and didn't know it now, we take this opportunity to advise our readers that the *Conga* is still the thing to do. The echoes of bom-bom-bom-THUMP! bom-bom-bom-THUMP! once restricted to the shadows of Radio City, have penetrated into the far reaches of Harlem, the Bronx, and Hoboken. In Staten Island, too, so Bobby Hefftner tells us. It hasn't yet been able to break through the subdued volume of the *Internationale* down in Union Square, but the *Daily Worker* is expected soon to announce a dance recital (modern, of course) to be staged in that historic spot, and in which will be featured *Give Me Liberty Instead of a Pink Slip,* a new dance in *Conga* rhythm.

Seriously, though, the *Conga* has made steady progress in popularity through all the months since it was first introduced to New York by Senor Rodolfo D'Avalos, a sincere little chap who hails from below the Rio Grande, and who hews to the bar and sees to it that the beats fall in the right spot; who also, and with added sincerity and unsmilingly, states that he has never given a lesson in the fox-trot. You may have arrived by now at the conclusion that Senor D'Avalos is a teacher of the Latin type ballroom dances—tango, rumba, etc. He is just that.

Conga music, according to D'Avalos, was first played in New York in 1936 at the Cuban Club Yumuri by the composer of most of the better known Conga music, Eliseo Grenet. At that time those who ventured on the floor to dance to this new rhythm used the steps and movement of the rumba. Sensing the strong appeal of this strange, new music, D'Avalos proceeded to devise a dance to fit. His study took him to Cuba, where he observed the interpretation of the *Conga* by groups of Cuban *nanigos,* who roamed the streets in *comparsas of conga.* A slight change of technique from the shambling gait of the *nanigo,* to a sharper, more staccato like movement was necessary and in keeping with American styles and temperament.

In April, 1938, D'Avalos went into the Rainbow Room with his group of Conga dancers. In June of that year he commenced an eight month engagement at the Club Versailles. Patrons of this popular nightery were given the opportunity to try out the *Conga* between bites. Soon the word spread around. Park Avenue and Hollywood became pupils, later addicts of bom - bom - bom - THUMP! Stock in bass drums soared, and lines began to form outside the parlors of chiropractic, or did you hear that one? Or perhaps it was the result of that sensational new dance (modern, of course), the *Two-Timing Turkey.*

Other night clubs soon got the idea, installed their own Conga groups. Visiting firemen took the glad news back home. Dance teachers in the hinterlands wrote and wired to ask: "What is this thing called *Conga?*" The rush was on. You asked for it—and here it is! We hope you'll like it.

THE CONGA

Description by Rodolfo D'Avalos. Music: Any *Conga.* Illustration posed by Rodolfo D'Avalos and Albertina.

Gentleman's part described. Lady executes counterpart unless otherwise directed.

FIRST STEP—Position shown in Ill. 1. Fwd L (1); fwd R (2); balance fwd L (3); shift weight back to R (4). Repeat as many times as desired.

SECOND STEP — Change of position shown in Ill. 2. Gentleman moves to lady's outside right through first eight counts, then shifts to lady's outside left. Left and right oblique. Fwd L (1); fwd R (2); fwd L (3); raise and drop L heel (4); raise and drop L heel again (1); back R (2); back L (3) raise and drop L heel at same time brush R fwd (4). Back R (1) back L, change to outside left (2); back R (3); raise and drop R heel, at same time brush L fwd, (4). Repeat to lady's outside left.

THIRD STEP—Side L (1); cross R between self and partner (2); side L (3); raise and drop L heel, at same time push R to right side, keeping R to floor (4). Side R (1); cross L between self and partner (2); side R (3); raise and drop R heel, at same time push L to left side, keeping L to floor (4). NOTE—On ct. 1 of 2nd part lady executes complete left pivot turn under partner's left arm, ending in position shown in Ill. 3.

FOURTH STEP—Repeat 2nd step, then, gentleman: side L (1); cross R in front of L (2); side L (3); raise and drop L heel, at same time push R to side, keeping R to floor. Lady: start facing partner and step back R (1); side L (2); cross R in front of L (3); raise and drop R heel and push L back. NOTE—When both partners move *left* as described, separation is created as shown in Ill. 4. Start with lady's L, gentleman's R and repeat last four counts.

LINE FORMATION—See Ill. 5. Dancers form single line (lady, gentleman, lady gentleman, etc.) and all start with L F. Moving *left oblique,* step side L (1); pass R fwd in front of L (2); side L (3); raise and drop L heel, brush R to side (4). Moving *right oblique,* step side R and repeat, making progress around room toward line of direction.

Bulletin

DANCING MASTERS of AMERICA, Inc. and Its Affiliated Clubs

by **WALTER U. SOBY**

CUPID IS BUSY IN D. M. OF A.

DAN CUPID has been knocking at the door of several of our members during the past year. From Pittsburgh comes the news that Martha R. Sauerberger is now Mrs. Davies, Charlotte Timmons is Mrs. Agnew and Rae Russell, Secretary-Treasurer of the Pitts. Club who sent in these names states that she, too, is married but did not give us her married name. Julia Cunningham of Washington is now Mrs. Bernhard Mayer, Jr. Other members who have had their marriages announced previously in THE AMERICAN DANCER include Helen Stormont of Chyahoga Falls, Ohio, now Mrs. Walter Winters; Leona Turner, South Orange, N. J., now Mrs. Edmund L. Bataille; Catherine Ortenback, New Orleans, La., now Mrs. Harold H. Rose; Virginia Self of Dallas, Texas, married Lee E. Newsom. Miss Margaret Walsh of Galt, Ont., Canada, has retired from the dancing business having been married during the summer. Juanita Rios is also married and has moved to New York City. She is to retain her maiden name in business and is teaching at the Alberto Galo studios. Others include Lester Mae Davis, who is Mrs. E. Jeffrey Folse; Wanda Reynolds, now Mrs. Wanda Reynolds Clark; Hildegarde Perry, now Mrs. Walters; Leah Samels Ross, now Mrs. Carhartt. One of the more recent marriages is that of Miss Hazel Moore who is now Mrs. Ahr. The following have also been married since the first of the year: Molly Waters, now Mrs. Hallmark, of Wichita Falls, Texas; Lynette Burt, Hartford, Conn., now Mrs. Cohen; Virginia Lawton, Palmer, Mass., now Mrs. Sutherland; Sarah Fitzpatrick, now Mrs. Burden, and Dolores Gertrude Magwood, now Mrs. Bernard T. McGowan. Not only has Cupid touched the hearts of our lady members but two of our male members have taken brides under their fold. Charles Baker of Oakland, Calif., has married his assistant, Rae Crisswell. Some may not know that Johnny Cecelones has been married for nearly two years. There may be others who have recently taken the marriage vow that have escaped the attention of the writer. Nevertheless, it has been a busy year for Mr. Cupid with D. M. of A. members.

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FACULTY COMMITTEE

President Thayer has appointed Mrs. Anna M. Greene, Hyde Park, Mass., Miss Julia Mildred Harper, Richmond, Va., and Miss Bird Kirtley, Joplin, Mo., as members of the Faculty Committee for 1940. Other members of the committee consist of President Thayer, Ernest E. Ryan, Los Angeles, Principal of the Normal School; Walter U. Soby, Hartford, Conn., Secretary-Treasurer, and Miss Vida Godwin, Galveston, Texas, Dean of Women. The duty of this committee is to select the faculties for the Normal School and Convention for next year. The Normal School and Convention will be held in Pittsburgh. The Normal School will open on Monday, July 22, 1940, lasting five days each week for two weeks. The Convention opens on Sunday, August 4, 1940. Mr. Jack Bowman of Pittsburgh who will be the 1940 Convention Chairman has appointed sub-committees to work with him in making plans for the Normal School and Convention.

•

W. P. A. AGAIN

Complaints are beginning to come in again regarding the competition from W. P. A. dance classes in various localities. The complaints have been turned over to President Thayer and he is taking up the matter with the proper authorities at Washington.

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MASSACHUSETTS PASSES LICENSE BILL

An act providing for the licensing and police supervision of dancing schools, so called, in Boston and in certain other cities and towns was passed by the Massachusetts legislature on June 2, 1939. It is a new section to Chapter 140 of the General Laws. It provides that the mayor or selectmen of Boston or any other city or town if they accept the provision of the act, may grant licenses to dancing schools, so called, that are conducted on week-days only. The head of the police department in such city or town may cause such dancing schools to be inspected and supervised. The license fee is not to exceed $5. Dancing teachers who fail to secure a license are subject to a fine of not more than $100. The local council at Boston have not yet voted on the issue. President Murphy of the Boston Club has appointed a committee for the purpose of making a list of objections to the bill and in the event the City Council adopts the bill, the list is to include recommendations.

The Dancing Teachers Club of Boston held their last meeting at the Hotel Bradford Sunday, November 19. It was "strictly a business meeting" with no teaching. Besides the discussion on the Massachusetts license bill for dancing schools, they read and discussed revision of their Constitution and By-Laws. They are making changes that will coincide with the revised Constitution of the D. M. of A. that was adopted at the New York Convention. It was decided not to hold an all-day normal course in January on account of so many individual normal sessions being held. A Christmas luncheon is planned for the December meeting which will be followed by a Ballroom Instruction Program by Miss Ruth Byrne, Myron Ryder, and Russell Curry. If time permits there will be a volunteer period. Miss Prudence E. Kelley of Saugus, Mass., and Miss Dorothy Darling of Beverly, Mass., were elected members and Mrs. Esther Nissen Payson, Needham, Mass., a former member, was reinstated.

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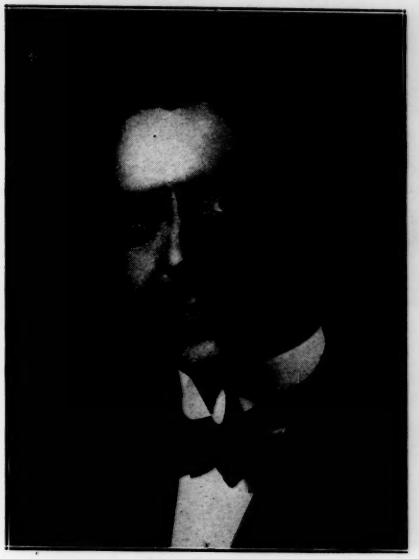
INVITATIONS

President Thayer has received several invitations to visit at special club meetings. The Texas Clubs want him to attend their Convention during Christmas week. The Georgia Club has invited him to attend its Convention in January as has also the Cleveland, Ohio, Club which will hold its Convention in Akron on January 21.



JACK BOWMAN
Convention Chairman for 1940

TEXAS CLUBS TO HOLD JOINT CONVENTION

The Texas Association Teachers of Dancing and the South Texas Association of Dancing Teachers will hold a joint Convention in Galveston December 28 and 29. The following faculty has been engaged: Ivan Tarasoff, Ballet; Judith Sproule, Classical Modern; Leona Mellen, Character; Emmamae Horn, Children's; Miriam Widman, Acrobatic and Adagio; Virginia Self, Tap; Elmer Wheatley, Tap; Tommye Gracey, Tap; Helen Kingsbury, Ballroom. Miss Vida Godwin, Dean of Women of the D. M. of A., will teach some of the old-time dances that are becoming so popular today. The Texas Association will elect officers and select the 1940 Convention city during the business meeting on December 29. This meeting will conclude the Convention activities.

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RECORD COMMITTEE

The R. C. A. Manufacturing Co. of New York has approached the D. M. of A. with a proposal to have a series of records made for ballet bar exercises as well as music for "center ballet practice" that can be used by teachers and can be also used for home practice by students. President Thayer has appointed Walter U. Soby, Mr. and Mrs. Ivan Tarasoff, James Whitton and A. J. Weber as a record committee. The committee is collaborating with Mr. W. W. Early, manager recording and record sales of the R. C. A. Manufacturing Co. Already the committee has selected ten bar exercises and ten center practice ballet technique exercises. The difficult problem is the selection of music to be used. The plans are to have the music printed in book form and the recordings will be exactly the same music. Likewise an additional book will be printed containing the description of the technique, bar exercises, etc., thereby making a three-way tie-up with the printed music, the records and the description books. The committee has also recommended that the recordings shall be made at various speeds, slow, medium and fast tempos so that they can be used by a beginner as well as by an advanced student. It is felt that if a ballet teacher uses a pianist for his classes and uses the music book that is to be printed

(*Continued on page* 31)

Honor ★ ★ ★ ★ ★ ★ Roll

Starting at top, left, reading down—Nancy Weens, minuet, ballet and toe pupil of LERA RAE DANCE STUDIO, *Dayton, Ohio; Ruth Jane and Doris Ann Sunday, advanced students of* ELMER WHEATLY SCHOOL OF DANCING, *Waco, Texas (photo by Mickle); Miss Betty Lou Carrier, a very talented young dancer of the* JULIA MILDRED HARPER SCHOOL OF THE DANCE, *Richmond, Va., who this year will receive her diploma for the completion of a student's course and expects to continue her study for professional work; Doris Finger of Franklinville, 4 year old pupil of* GLADYS KOCHERSPERGER, *Merchantville, N. J.; and Patricia Ann Payton, student of* MARION FEARHEILEY *at the* STOCKMAN DANCE STUDIOS, *Indianapolis, Ind.*

Center row—Miss Mary Yarmashew, advanced pupil of ROMA SERRA, *Pittsburgh, Mass.; Dorothy Ufer, 4 year old student who specializes in ballet and tap at the* VIRGINIA ZIMMERMANN SCHOOL OF DANCE, *Chicago, Ill.; Joan Gloss, pupil of the* MILLER SISTERS *of Elmhurst and Maspeth, L. I.; and Bobby Hardesty, advanced tap pupil as master of ceremonies for* LERA RAE DANCE STUDIO, *Dayton, Ohio.*

Third row—Betty Jean Russell, talented ballet and tap pupil of the CORINNE HOYER STUDIO OF THE DANCE, *Shreveport, La., who has studied in Hollywood on two occasions and shows promise of a professional career; Beverly Frances Boeppler, pupil of the* NELLIE COOK SCHOOL OF DANCING, *Brooklyn, N. Y.; Marian Gerber, Norma Masiella, Beatrice Hartzell and Barbara Ann Lynch, four kiddies from the ballet scene of "Rhythm Revue of* 1939", *produced by* ADELINE OTT LAHRMER, *Akron, Ohio; the Six Marvelettes (l. to r.) Thelma, Virginia, Hilda, Bobby, Marie-Louise (top) Evelyn, professional students of* ALAN DE-SYLVA, *New York City; and Frances Conrad, Gwendolyn Moore, Jean Ross and Martha Louise Kerr as seen in the ballet "Danse deLa Fountine" created by* VIRGINIA SELF, *Dallas, Texas.*

DO YOU KNOW YOUR DANCING?

Answers to Questions on Page 14

1. "A ballet is a picture, or rather a series of pictures, connected by the action which forms the subject of the ballet."
2. The *Cachuca* is danced by a single dancer of either sex, in triple time.
3. Angna Enters.
4. Mary Eaton
5. The Russian ballerina, Ekatarina Geltzer.
6. In 1651 at the age of 13.
7. Michel Fokine.
8. The death of Isadora Duncan in 1927; Serge Diaghileff in 1929; and Anna Pavlova in 1931.

Student and Studio

ERNA FAIRCHILD, *promising student of* CONSTANTIN KOBELEFF

Hanya Holm will present a ten-day concentrated Christmas Course commencing December 18. Classes in dance fundamentals and technique, composition, theory and percussion composition will be presented.

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Samuel Abdullah has joined the teaching staff of the Jack Stanly studios, teaching advanced acrobatics and tumbling. Mr. Abdullah has three acrobatic troupes working at present, one of which had an entire season at the N. Y. World's Fair. Mr. Stanly himself is giving a special Christmas course for teachers December 26-30.

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Salvatore Capezio reports that whereas it used to be that foreign ballerinas couldn't be induced to wear American shoes and insisted upon bringing an ample supply of toe shoes with them, the situation is entirely changed and this season sees most of the dancers in the Ballet Russe getting their shoes here. Mia Slavenska was one of the first to be convinced and now, Mr. Capezio says, she wears nothing but American shoes.

•

Dazian's, who have been in the theatrical service field for ninety-eight years, are not too old to embrace new ideas! They have just opened offices in New Orleans with Mr. Arthur Meyers in charge, as a service to southern teachers for dance recitals as well as carnival and pageant material.

•

Nadine and Girardo have opened a smart ballroom school in New York.

• SCHENECTADY, N. Y.—Alice Mitchell, Honor Student of the Blanck School of Dance and Radio for the month of October, is seventeen and has the highest rating in the school. She started dancing lessons in 1933 and has won many Honor Certificates since that time. In 1937 she was given the Blue Ribbon Award and in 1938 the Silver Loving Cup and sometime early in the spring of 1940 she will be presented in a Solo Debut. There will be a series of events held in her honor prior to the solo recital and all of the proceeds from them will be put in a trust fund to be used for her further study or other expenditures atendant upon her professional progress. She will go to New York City sometime in the fall of 1940, where she will be auditioned and engagements and further study arranged for.

The Blanck School presented *Dancers of Tomorrow*, its annual dance recital, at the Van Curler Hotel October 22 and 23.

• BOSTON, Mass.—Mr. Hans Wiener opened his new Studio of the Dance with an exhibition of dance photos and a tea Sunday afternoon, November 19. Lecture-demonstrations were held the opening month of the school at Temple Mishkan Tefila, Roxbury; the College Club, Boston, for the College Club Alumni; for the Junior Aids of the Hebrew Home, Brookline; Temple Ohabei Shalom, Brookline; Haverhill Music Club, Haverhill, for the Women's Scholarship Fund in Brookline, and at the South End House, Boston. A lecture-demonstration will be held December 17 in the Temple Beth-Eli, Boston.

Mr. Wiener and Miss Erika Thimey will give recitals at the King-Smith School, Washington, D. C., December 3 and at Jordan Hall December 12.

• PHILADELPHIA, Pa.—Pupils of the Lou-Ellen School of Dancing entertained at a children's Halloween Party for the Warner Brothers Alhambra Theatre, October 28. Among the big hits were Gloria Invers doing a tap number and Phyllis and Albert doing a Whirlwind Specialty.

• BRADFORD, Pa.—Miriam Kreinson has been giving demonstration lectures of Mexico and Mexican native dances at various clubs and schools throughout the city. Her special course on these dances has proved very popular. Miss Kreinson will present her pupils under the age of six in a Kiddie Revue entitled *Kandy Box* at the Emery Hotel the first week in December.

• PITTSBURGH, Pa.—First woman victim of the hunting season in this city was Miss Martha Rose Schweibinz, director of the Martha Rose Dance Studio, who was treated in Pittsburgh Hospital November 7 for 23 minor shotgun wounds in her back, neck and hand. Miss Schweibinz has continued her work regularly with the aid of assistants.

• HUNTINGTON, W. Va.—Students of the Rowley-Felix Dance Studio will present a Christmas Recital on December 20 at their new studio.

• WASHINGTON, D. C.—The title, Outstanding Federal Employe for October, was awarded to Mrs. Hazel P. Richards, dance instructor. A hobby, Mrs. Richards believes, is vital to Government employes. Hers has been skating and dancing. She spends her vacation attending conventions of the Dancing Masters of America and has taught hundreds of Government employes to dance. She instructs the Federal Playhouse dancers.

• CINCINNATI, Ohio.—Eleanor and Joy Fineout, known as Ohio's smart sister duo, have been engaged to appear as part of the floor show to be featured New Year's Eve at the Variety Club, Tent No. 3, at the Netherlands Plaza Hotel. The balance of this Pep Golden unit, including Jean Hopper, Helen Pabst, Nannette Stanton and Catherine Henke, known as Varieties of 1940, has also been booked. Various Christmas units are working charity performances in and around Cincinnati.

• MUNCIE, Ind.—Doreen Montgomery, age 15, pupil of the Marjorie Jeanne's School of Dance, has been selected to appear with the Franchonettes at the Paramount Theatre. Fred Ullomhas joined the Twelve Aristocrats this month; June Gruwell and Kathryn Tyler are joining the Kretlow Girls in Chicago; Eileen Carnell, Marjorie McCleod, Eileen McClarty, Daisy Mullard, and Ann Schreiner are conducting schools in Canada this season.

• CHICAGO, Ill.—Ann Pedi, one of the most talented pupils of the Virginia Zimmermann School of the Dance, recently broke her leg through a fall. Ann has danced professionally in Chicago and Hollywood, Calif. We join her many friends in wishing a speedy recovery.

• LAWRENCEVILLE, Ill.—Miss Gladys Witte has taken over the ballroom classes at the L. S. Bobbitt Studios and is progressing very well.

• MINNEAPOLIS, Minn.—A copy of the October edition of the Joy Studio Spotlight reached this office and we spent many enjoyable minutes reading the studio gossip. Congratulations to the editorial staff, keep up the good work.

• ST. LOUIS, Mo.—F. Leslie Clendenen, who has headed the Clendenen's Studio for thirty-five years, has retired. The academy has been taken over by Mrs. Laura House Sutter. Mr. Clendenen has taught over 30,000 people in St. Louis and says he has enjoyed every moment of it. Mr. Clendenen was one of the founders of the Western Association and Normal School which is now a part of the D. M. of A. and believes he is the only charter member living.

• HOUSTON, Texas.—Emmamae Horn, director of the River Oaks School of the Dance, announces that Miss Laura Dorman has been engaged as ballroom instructor for the junior and senior classes for boys and girls and evening classes for adults. The school will close December 22 for the Christmas holidays. Mrs. Horn will attend the joint convention of the South Texas and Texas Associations in Galveston, December 28 and 29, where she will teach Children's Dances. •

The Dorothy Weikerth School of Dancing will present the annual Christmas Charity Show on December 20 at the Scottish Rite Cathedral. All proceeds are to be given to the Goodfellows Toy Fund.

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Maurice Kosloff has added two new dance instructors to his faculty: Vona Woodin, for acrobatic, ballet and tap, and Holly Hughes for all types of dancing, including social.

DOROTHY KAISER *who heads her own school in Glendale, L. I.*

★ ★ ★ Honor

Starting at top reading from left to right are—Barbara Muller and Caroline Bossong who performed this summer at Rockview Casino and the State and Strand Theatres, students of MARION AND EDDIE MACK, *Pt. Jervis, N. Y.; Nanette Ciullo and Ted DiMuzio, "Waltzing Sweethearts", pupils of the* LOU-ELLEN SCHOOL OF DANCING, *Philadelphia, Pa.; Second row—Miss L'Jeanne and Audree Mae Stentz, pupils of* RUTH AHLERS, *Cincinnati, Ohio; Bill Buchan, assistant instructor of adagio pictured with student Billie Jean Bell of the* DOROTHY WEIKERTH SCHOOL OF DANCING, *Houston, Texas. Third row—Jean Edman, winner of acrobatic cup pictured, at the* KAYE'S DANCE STUDIO, *Flushing, L. I.; Gloria Feitler, professional Junior Student of* VIRGINIA SELF, *Dallas, Tex. Fourth row—Robert Hamer, featured dancer of the* RUTH CATER DANCE REVUE, *Passaic, N. J., who is appearing this month at the Strand Theatre, Clifton, and the Ritz Theatre, Garfield; Joan Rogers and Ruth Kenney of the* LOTTIE ATHERTON SCHOOL, *Malverne, L. I., taken while they performed at the N. Y. World's Fair, September 24. Fifth Row, Beverly Jean Schwalm, talented tap and toe student of the* AUBREY ANN STUDIOS OF DANCING, *New Kensington, Pa. (photo by Reick); Marilyn Rae Steinicke, 7 year old pupil of* MARIE E. MILLER, *Cleveland, Ohio; Violet Fessler, a John Powers professional child model, student of the* JONES STUDIOS, *St. George, S. I., N. Y.; Eleanor and Joy Fineout, Cincinnati's Outstanding Sister Duo proteges of the* PEP GOLDEN STUDIOS; *and Estelle Cookerly, Barbara Ann Bell and Sally Street of the* HATLEY STUDIOS, *Joplin, Mo.*

★

Roll ★ ★ ★

Starting at top reading across are: first row—Martha Wilson and Billy Callaha, talented young dancers who study with ELIZABETH BRYANT COMBS, *Nashville, Tenn., who were awarded the honor roll for perfect report cards for the month of October; Janis Reed, Wayne Zeides and Lois Vance, students of the* DOROTHY DALE WEAVER DANCE STUDIO, *Alliance, Ohio (photo by Demit Bros.) Second row—Bettie Jean Ainsworth, pupil of the* DENTINO SCHOOL OF DANCING, *Pekin, Ill.; Anne Stout, pupil in the* MORGAN STUDIOS OF DANCING, *Fairmont, W. Va., and Edna Mae Powers, toe and tap student of the* HASKELL-PETERSON DANCE STUDIO, *New Rochelle, N. Y., who recently appeared at the Glen Island Casino. Third row—Miss Marion Enggas, pupil of the* FLAUGH LEWIS SCHOOL OF DANCING, *Kansas City, Mo.; Viola Lanning, professional student of* ELEANOR SHUPE STUDIOS, *Warren, Ohio, and Catherine Reilly, clever dancer and dramatic pupil of* VIRGINIA M. WHEELER, *Jersey City School. Fourth row—Patricia Powers, who dances intricate tap numbers on ice skates with ease, pupil of* ELIZABETH BRYANT COMBS, *Nashville, Tenn.; and Evelyn Yarbrough, Dixie Miller and Mary Catherine Gallagher, in "Pas de Trois," students of the* MILES SNEAD SCHOOL OF DANCING, *Birmingham, Ala. Fifth row—Ruth Tusso, talented student of* PROFESSOR G. L. ALEXANDER, *Wilkes-Barre, Pa.; Muriel Murray, captain of the troupe of girls working Jersey night spots, student of* MILDRED DREWES, *Richmond Hill, L. I.; William and Wilbur, the Baron Twins, students of the* ELLA L. BANKS STUDIOS OF DANCE, *Baltimore, Md.; Betsy Epstein, Margaret Sue Jameson and Florence Ann Jameson, students of* EMMAMAE HORN *of the* RIVER OAKS SCHOOL OF THE DANCE, *Houston, Texas (photo by Chadwick Studio), and Nancy Melloy, student of the* MARTHA ROSE DANCE STUDIOS, *Pittsburgh, Pa. (photo by Roy).*

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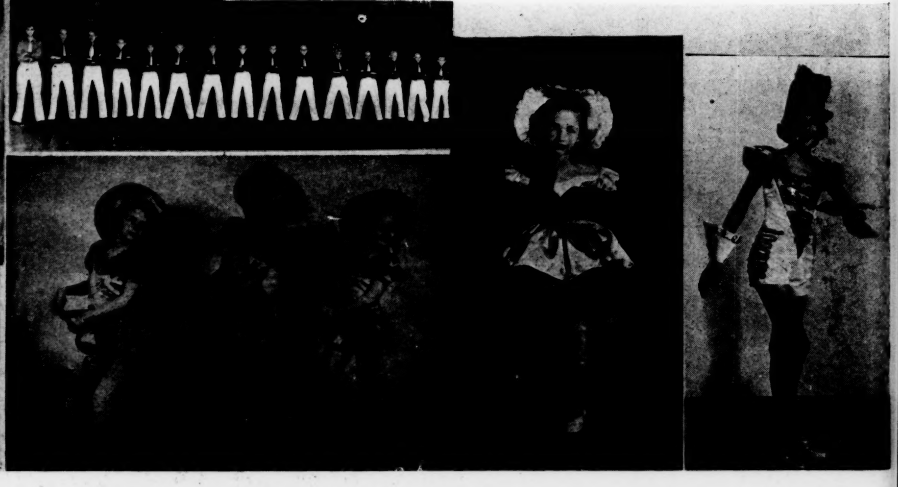

★ ★ ★ Honor

Starting at top, left, reading down are—Sarah and Helen Hughey in "The Hole in the Old Oaken Bucket," students of the FETNER MCCULLOCH SCHOOL, *Columbia, S. C.; Jimmy Martindale, Pat Wiseman, Harold McCorry, Charles Onderdonk, Jack Hill and Ronald McCorry, pupils of* RENÉE P. HILL *of the* WAYNE ACADEMY OF DANCING, *Wayne, Pa.; Betty Hendley, Gloria Saunders, Dot Kearse, Mickey Miller, Helen Gardner, Louise Pendergrass, "The Rhythmnettes" of the* FETNER MCCULLOCH SCHOOL OF DANCE, *Columbia, S. C.; the* BETTY MAE HARRIS STUDIOS *of Boone and Perry, Iowa, present Arlene Crary, Eileen O'Malley, Crystal Shaw, Ramona O'Malley, Frances O'Connell, Jo Ann Pope, Ethel Likely and Gladys Moffett in "Military Tap"; pupils of the* BUNTING SCHOOL OF DANCE, *Margaretville, N. Y., who took part in the Moonlight Ballet: Gerry Snyder, Betsy Ellis, Noel McGarvey, Barbara Ellis, Priscilla Maurer and, center, Carolyn Throp; Beverly Young, Mary Remler, Dorothy Gibbs, Doris Lee McManus, Betty Thornton, Marjorie Cogburn, Charlotte Wing, and Natalie Vance, Modern group of the* EBSEN SCHOOL OF DANCING, *Orlando, Fla.*

Second row—Marilynn Bryant, pupil of the WARD SISTERS STUDIO OF DANCE ARTS, *Minneapolis, Minn.; Janet Crapo, promising young student who excels in rhythm tap at the* MARJORIE JEANNE SCHOOL OF DANCE, *Muncie, Ind.; Blanche Varner, student showing most progress for the current month at the* ROWLEY-FELIX DANCE STUDIO, *Huntington, W. Va.; Albert Morani, Victor Riolo, Jackson Cooper, John Mizer, Tom Millstead, Jim Fornary, Billy Bagley, Jimmy Earnhardt, Jerry Benicek, Louis Szabo, LeRoy Keenan, Roger Pfost, Ross Hermes, and Jimmy Higgins, advanced boys tap class at the* BROWNEE BROWN DANCE STUDIO, *Racine, Wisc., as they appeared recently at the Palace Theatre in Milwaukee; Joan Ihlstrom, Betty Jane Hutchinson and Louise Bell, pupils of the* KOLP SCHOOL OF DANCE, *Richmond, Ind.*

Below, left—Bette Butcher, student of the SCHRADER STUDIOS, *Charleston, W. Va., and, right, Joann Weems Mask, pupil of* FRANCES BURGESS, *Ft. Worth, Tex.*

★

Roll ★ ★ ★

Below, left, Ruth Adams, winner of perfect lesson contest of the ANNE OCHS SCHOOL OF DANCING, *New Brunswick, N. J., and, right, Christopher Pagliaro, a lad with a fine radio voice, studying singing with* LARRY SIMONDS *of the* MODERNISTIC STUDIOS, *Providence, R. I. (photo by Sully).*

Top of page, reading down—Barbara Ann Button, 6 year old ballet student of the ANNA MARIE SCHOOL OF DANCING, *Bridgeport, Conn.; Josephine Nobles, talented pupil of* WHITFORD PRICE, *Greenwood, Miss.; Eugene Miller in a Spanish tap pose, student of the* BLANCK DANCE STUDIO, *Schenectady, N. Y.; The Howell Steppers, Jacqueline Edgett, Rosemary Sergi, Cloria Cook, Eileen Scozza, Bebe Cuono, Virginia Gardella, Elizabeth Krum and Audree Ramel, of the* HOWELL DANCE STUDIO, *Brooklyn, N. Y.; and June Meany, Betty Hansen, Dorothy Habermas, Margaret Dvorak, Winifred Mertins, Patsy Astrup, Jacqueline Quinn, Doris Simpson, Patty Cooke and Lorayne Spaulding, professional girl lineup "Brownee Brown Cadets" of the* BROWNEE BROWN DANCE STUDIO, *Racine, Wisc.*

At the right, reading down—Janis Barth and Joan Huguet, 8 year old pupils of DOROTHY BABIN, *New Orleans, La.; Joan's perfect attendance class, Ruth Zaegraf, Philiamonia LaRose, Dolores Jones, Margaret Clendening and Bernice Bell from the* JOAN STUDIOS OF DANCE, *Chester, Pa. (photo by Meryl Cherry); Mary Jane George, Barbara Copeland, Sarah Wilson, Lois Phillips, Betty Lou Caldwell, Wanda Koush, and Barbara Doran, center kneeling, Peggy Jane Hileman, Gerry D. Oswald in arabesque, of the* RUTH BARNES SCHOOL OF DANCE, *Altoona, Pa. Baby class of the* BESS NEWTON BROWN STUDIO, *Warren, Ohio: Sandra Smith, Nancy Offineer, Carol Bender, Ruth Thomas, Donna Rubin, Nancy Asel, Patty Smith, Martha Best, Roxie Viets, Elouise Brown, Jean Frits, Donna Tuorich, Barbara Adams, Marian Titangos, Patty Morrow, Kay Jones, Sonya Schultz, Gary Hartman, Elaise Sears, Jeanne Armand, Alice Newman, Charlotte Cunningham and Eleanor Mack; A class at the* RUETH DEVENNE FERGUSON STUDIOS, *El Paso, Texas: Barbara Ann Shadle, Louise Sanford, Charmaine Klohs, Mary Gloria Etie, Mary Ethel Hicks, Gloria Leon, Betty Mae Wells, Barbara Gene Woosley, Mary Ann DeBard, Bobbie Curtain and Ruth Ann Redman. Students of* JACK CAVAN, *Hammond, Ind.: Judith Ann Flynn, Leota Wilson, Jo Ann Golden, Virginia Norris, Phyllis Ann Steinmetz, Wilma Jean Bock and Geraldine Golden.*

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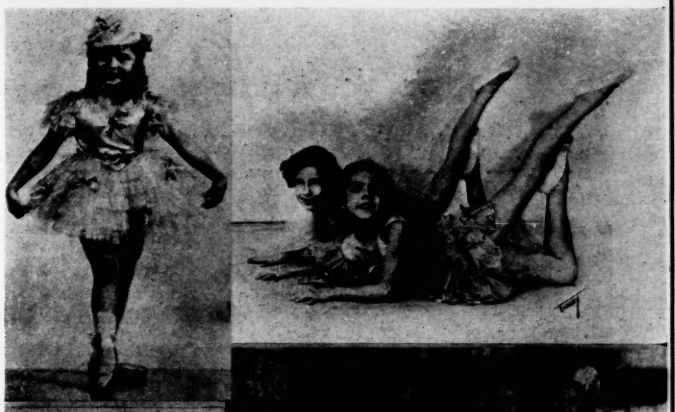
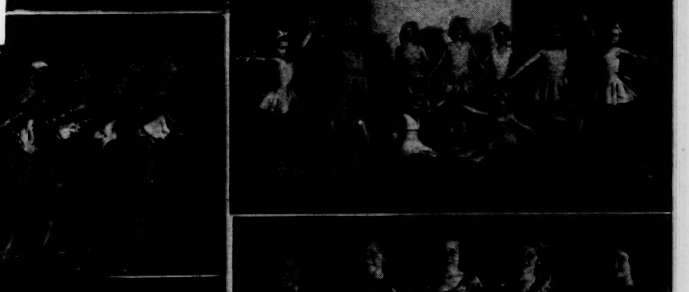
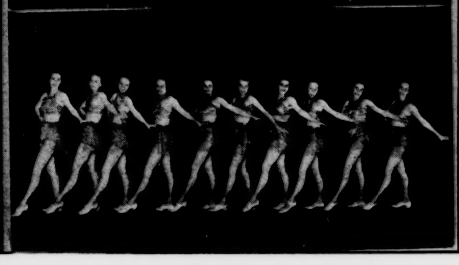




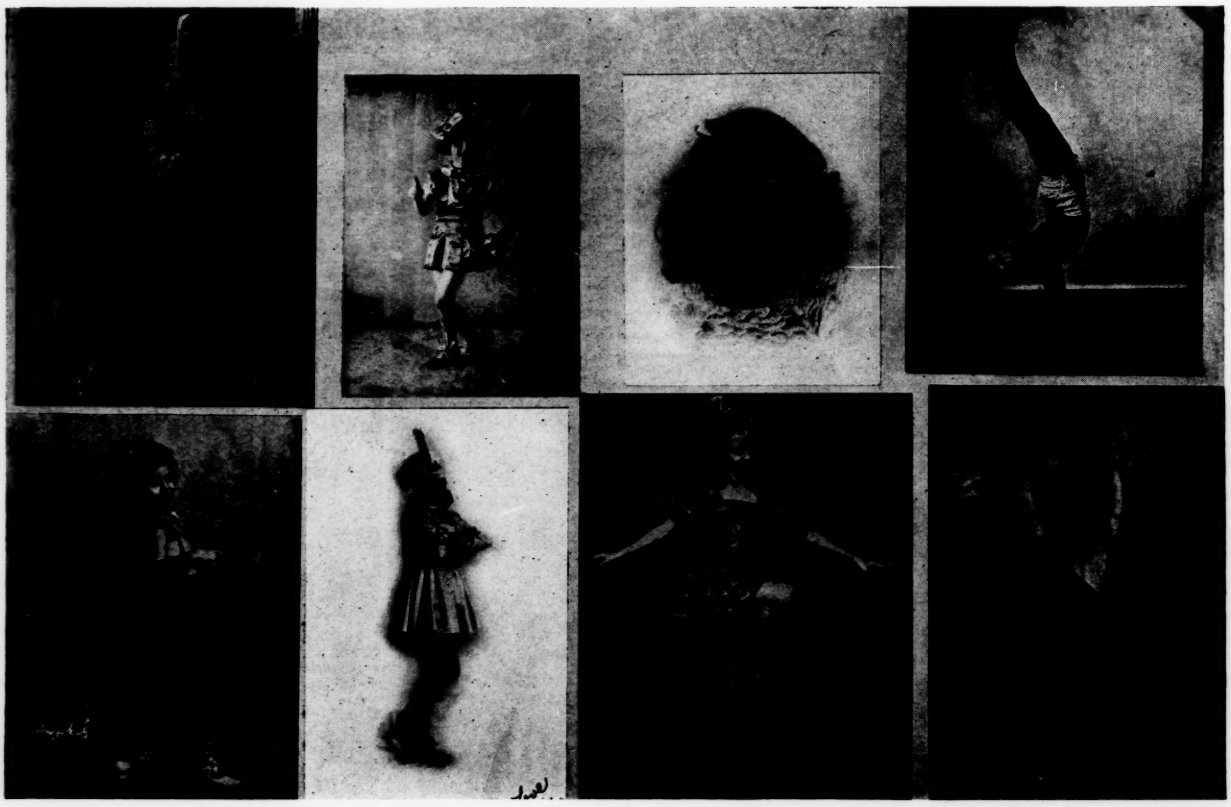


★ ★ ★ Prominent Teachers ★ ★ ★

*Among the prominent teachers are, reading from left to right—*GLADYS D. BLISS, *Rochester, N. Y., who visited New York this summer to attend the D. M. of A. Convention;* PEGGY BLACK, *who heads her own school of dancing in Dover, N. J.;* MAXENE MOLLENHOUR, *South Bend, Ind., who shall be a guest teacher for the Florida Society of Teachers of Dancing at their Annual Convention this month in Miami, Fla.;* ADELAIDE COURTNEY, *who has studios in Washington, D. C.; and* ADOLPHE ROBICHEAU, *French-American concert dancer and teacher of Boston, Mass.*

★ ★ ★ Honor Roll ★ ★ ★

Reading from left to right—Madeleine Cavell, advanced pupil who studies ballet, tap, acrobatic and Spanish dancing at the FLORENTIN STUDIO OF THE DANCE, *Trenton, N. J.; Diana Hardy, talented young dancer at the* CORTISSOZ SCHOOL OF DANCE ARTS, *Philadelphia, Pa.; Kay Sargent, promising pupil of* HAZEL BOONE SCHOOL OF DANCING, *Boston, Mass.; and Richard Weinberg, 12 year old winner of honor pin at the* JOY STUDIOS, *Minneapolis, Minn. Second row—Patsy Leu, age 6, student at the* ROSALYN DANCE STUDIO, *St. Louis, Mo.; Miss Olive Kent Gilman, Roslindale, Mass., advanced tap student pictured in white Military Costume as she appeared as solo dancer for* LILLAFRANCES VILES, *Hyde Park, Mass.—Miss Gilman has been ticket contest winner for many seasons and has not missed a lesson since her enrollment; Phyllis Kloeti, pupil of the* IRMA HART CARRIER SCHOOL OF DANCING, *Vedado, Havana, Cuba; and Jack Grant and Donna Jean Hillman, adagio team of the* GEORGETTE WERNER DANCE STUDIO, *Peoria, Ill.*



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Dates of Recital

DANCE EVENTS REVIEWED

(*Continued from page* 19)

in worthiness and interest. It is primarily a dancers' Ballet, with little of lighting, costuming or story to distract attention from the dance itself. Effectual contrast is furnished by most of Alicia Markova's passages being legato and adagio while the corps or small groups dance the more spirited portions. One *pas de deux* by Markova and Guerard has several very acrobatic tricks which are saved from being just pure gymnastics by Markova's dominating classicism. Nini Theilade and George Zoritch made a beautiful and skillful duo in several very lovely sequences. Beauteous Lubov Rostova, in the best classical role she has ever had, proves herself to be stronger technically than heretofore suspected. This Ballet does for her what *Choreartium* did for Verchinina.

Seventh Symphony, of last season, also has more straight dancing with less theatricalities than Massine's previous symphonic works. So Massine is really progressing and bettering his "symphonic style" with each successive attempt. He has come to feature less a single dancer with more thought and work put on the concerted action of the whole. The patterns for the corps are now becoming more interesting and important than the beauty or personal style of a soloist.

Space does not permit discussing the many excellent individual contributions by Marina Franca, Lubov Roudenko, Rosella Hightower, Eugenia Delarova, Jeanette Lauret, Casimir Kokitch, Nicolas Beresoff, Simon Semenoff, Robert Irwin and James Starbuck among others. Outstanding in retrospect is Frederic Franklyn's dancing in *Devil's Holiday.* He triumphs over the handicap of unsuitable costuming—knee knickers break the line of his legs and his blue satin baby ribbon costume is just *too* sweet.

Igor Youskevitch arrived from Europe late in the engagement but not too late to make a very favorable impression. His first performance of *Le Lac Des Cygnes* was a revelation—not only did he give Danilova such splendid assistance that she danced better than ever before, doing four and five *pirouettes* cleanly and easily at every try, but he brought such admirable naturalness and manliness to the Prince role that a different aspect was given to the whole Ballet. And he actually left the stage without the affected leap at the end! Bravo to him! I am still optimistically hoping others will follow suit. And that the ballerinas can learn to restrain themselves from feeling obligated to pull flowers out of resisting bouquets to present to their partners. Unless it happens naturally it usually makes the young man look so silly. And while "crusading," I believe the time has come for the Americans in the company to drop their assumed Russian names. Each season has had a few souls brave enough to use their own names, now let *all* do so proudly.

●

JANINA FROSTOVONA AND FELIX SADOWSKI, *Manhattan Center Theatre, November 26.*

These two young Polish dancers, Janina Frostovona and Felix Sadowski, struggled and unfortunately failed to completely overcome the obstacles of the barn-like hall not suitable for a dance concert, a bad orchestra and generally poor management. They were well enough equipped technically but their material was naively conventional, for the most part, and presentation often amateurish. However, one bright spot was the number, *Umarl Maciek Umarl* with its comical idea of an old man who loves to dance. He rises from his death bed to dance to a stirring folk tune, familiar in his youth, to the joy of the audience.

●

YUREK SHABELEVSKY, *Avery Memorial, Hartford, Conn.*

After viewing the first performance of The Yurek Shabelevsky Ballet at the Avery Memorial in Hartford, one could not help but wonder why so much hard work had been done for so little artistic satisfaction. For in performance it is surely nothing more than once again the eternal dance recital.

Shabelevsky is assisted by two capable artistes, Sonia Woicikovska and Jane Deering. It was really Woicikovska's evening as she was outstanding in everything she did.

Shabelevsky, who is truly a great dancer, did not provide himself with material which showed him off to the best advantage. *The Left-Handed Warrior,* his first dance, showed some of the vigor and force that has made his Chieftain in *Dances From Prince Igor* something to be remembered. *I Remember* was certainly inspired by the character of the musician in *Symphonie Fantastique.* His rendering made one think more than ever of the Ballet and if only Irina Baronova had appeared much that was missing would have been supplied. Of the numbers in which he danced with Woicikovska *Ode to Glory* was certainly the best. This showed the deliverance of the Polish people from their present tyranny.

Shabelevsky is essentially a character dancer of virile or poetic roles, but not a dancer who at any time displays a sense of humor. That is completely lacking in his mind and body. For that reason his dance creation *Le Bourgeois Gentilhomme* was a failure.

Deliverance called for the genius of a Martha Graham. She would have the good taste to avoid so banal an accompaniment as Rachmaninoff's too famous prelude. Good music hall is to be admired but that which is music hall under the title of "Dance Creations" is pretentious and to be avoided.

It seems a pity that the money and work that have been put into this misguided venture could not have been used on something of real artistic value. Shabelevsky is a dancer who belongs to the Ballet and it is hoped that he will not be lost from it for too long. He is needed and has his own place.

The decors of Michel Baranoff are colorful and adequate, and the orchestra under the direction of Eugene Fuerst admirable. D.

●

HORTON DANCE GROUP, *Philharmonic Auditorium, November 3.*

As the opening attraction on his ambitious 1939-40 dance concert series, Merle Armitage presented the Horton Dance Group in two major works, one never seen before, and the other seen in fragmentary form on other programs.

The first half of the program was given over to a very long divertissement called *Something to Please Everybody.* Most of the numbers were supposed to be satire, but only one of the satirical group was really successful. That was Surrealism, and it was quite the giddiest bit of surrealist art seen in a long time. Making free use of blocks, one's startled eyes were shown dismembered arms and legs, and movement seemingly having no meaning, yet cleverly held together by splendid composition. This number was made outstanding, too, by the very fine work of Patrice Brooks, who succeeded in giving reason to madness. That it was reminiscent of other similar numbers does not detract from its intrinsic worth.

Romantic Duo, an erotic love duet, was beautifully danced by Bella Lewitzky and Brahm van den Berg. Depending largely upon line, and slow, sustained movements, these two dancers who have a superlative degree of technical power plus the natural coordination of every part of the body, made this an outstanding number.

Another fine number from the first section was one repeated from past concerts, *Departure from the Land,* danced by Eleanor Brooks, Lester Horton and the Group. One thing marred this number; the unfortunate costume worn by Miss Brooks. The lines of the costume made the figure grotesque to a degree that it drew attention from the subject matter of the dance.

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The second part of the program was given over to the type of heroic Ballet Mr. Horton does best; *Tierra y Libertad,* the story of the conquest of Mexico by the Spanish.

This is a subject with which Mr. Horton is very familiar, and his love of the theme is seen in every move. He has the ability of making abstract movement eloquent and heavy with significance, as demonstrated in this Ballet which is in five parts. The opening, *Legend,* was danced by Brahm van den Berg and the Group, and it moved with close-knit beautifully conceived and executed choreography through the legend of the early Mexicans and their religious symbols. Brahm van den Berg was excellent in his role of *Quetzalcoatl,* and clever use was made of a mask which was worn as a cap. One wonders why the mask was not of Quetzalcoatl inasmuch as that was the character he represented. *Conquest,* introduced the Spanish Grandees with their false airs and stiff brocades. *Inquisition,* was hysterically fanatic, with Eleanor Brooks once more moving with sure technique and powerful projection through the episode. She has a fine sense of rhythmic timing, so fine that at times she seems actually to be pulling the other dancers with her. *Mestizaje* was too long and the choreography needs polishing in this number, and in the finale *Tierra y Libertad.* This latter demonstrates very well the will to live, which has made it possible for the Mexican to accept and assimilate the iniquities of the foreigner on his soil, and yet retain his own personality intact: proud, unbeaten and unchanged. This section needs tightening and condensation of its movement.

Bella Lewitzky, outstanding performer in the group, was excellent in the parts in which she appeared, but she was seen much too briefly for the taste of the audience who would have enjoyed seeing her dance more often.

•

JOHNNY BOYLE. *Hollywood High School Auditorium, November 2.*

Following the very successful lead of modern dancers with their lecture demonstrations, Johnny Boyle, long famous as a tap dancer and coach to stars of stage and screen, gave a forty-five minute lecture-demonstration of the history of tap dancing, which was not only extremely informative and educational in every sense of the word, but was also exciting entertainment that had the filled auditorium cheering on several occasions. This was a unique program which may very well set a precedent.

Mr. Boyle discounts the influence of the negro on our tap forms and starts his history with the early Irish and English immigrants who came here and settled in the eastern industrial centers. He says our tap comes directly from the Lancashire Clog and the Irish Jig and reel, and he demonstrates them all, and the resemblance is so clear and the similarity so close you wonder why there had ever been a doubt about it. He says that the Irish brought their dances with them to the new country, and on festive occasions they held dance contests, dancing their old jigs and reels for prizes. Many of the winners went into the concert halls and later into Minstrel shows which became popular after the Civil War. These Irish dancers imitated negro characters and as they traveled through the south they picked up more negro characteristics to add to their dances and the negroes picked up the Irish dances, and he shows the similarity, and that the dances we associate with negroes are really Irish.

Mr. Boyle is a superlatively fine dancer, with the added ability of mimicry which makes it possible for him to very closely duplicate the personality and dances of the people he is using as demonstration. He says the history of tap is the story of personalities and he brings you in a chronological and unbroken line from Eddie Leonard to the stars of today, and he shows that they all dance the same old Irish jigs and reels with added bits of personality and style which makes us believe they are different.

Mr. Boyle's son and daughter, Jack and Jane, danced also, and seem destined to carry on a famous dance name. This is a dance-demonstration which needs no great pressure to draw a large and enthusiastic audience.

D.M.A. BULLETIN

(*Continued from Page* 21)

and the student buys the records they will immediately recognize the music as being the same they heard at the studio, when they practice at home.

• CONNECTICUT CLUB

Miss Evelyn Rita Jantzer, Brooklyn, N. Y., was guest teacher at the November meeting of the Dancing Teachers Club of Connecticut that was held at President Madame Annette's studio in New Haven Sunday, November 19. Miss Helen Flannigan of Hartford taught a tap routine and a ballroom dance forum closed the meeting. Nominations for the 1940 officers were made with the following nominated with no opposition: Miss Yolan Szabo, Torrington, Conn., President; Mrs. William Smiley, First Vice-President; Miss Irene Ayotte, New Haven, Second Vice-President; Miss Doris Gibbons, Hartford, Secretary, and B. L. Deming, Middletown, Treasurer. The December meeting will be held at Soby's Studio of Dancing, Hartford, Sunday, December 17. Teachers for the day will be Mr. and Mrs. Ivan Tarasoff, New York, Ballet; James Whitton, Brooklyn, Tap; A. J. Weber, Brooklyn, Ballroom.

• MICHIGAN NO. 4

The Dancing Masters of Michigan Club No. 4 held their fall Normal School Sunday, November 26, at the Hotel Book-Cadillac, Detroit, Mich. The faculty consisted of Eddie Hanf, Toledo, Ohio, Advanced Tap; Berenice Holmes, Chicago, Ill., Ballet Technique; Olga Fricker, Detroit, Mich., Modern; Florence S. Young, Detroit, Mich., Ballroom; Floyd Zimmerman, Windsor, Ont. Intermediate Tap; Theodore J. Smith, Detroit, Mich., Cecchetti Technique, and Phil Osterhouse, Grand Rapids, Mich., Ballroom.

The fee for members for the day including the banquet was $5. The fee for non-members, not including the banquet, was $5.

• FLORIDA CLUB NO. 2

Josef Castle, Secretary-Treasurer of the Florida Society Club No. 2, advises they will hold a Convention during the holidays at Viola Belasco's Studio, Coral Gables, Miami. Maxene Mollenhour of South Bend,

(*Continued on page* 32)

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D.M.A. BULLETIN

(*Continued from page* 31)

Ind., will be guest teacher. The dates are December 27, 28 and 29.

●

HEART OF AMERICA NO. 19

The Heart of America Club No. 19 held the November meeting at the Hotel Continental, Kansas City, Mo., November 12. Mary Ellen Rathbun of Salina, taught acrobatic. After lunch Mrs. Evelyn Hubbell of New York presented a three-hour program in Ballroom work. The Del-Wrights are scheduled to teach at the December meeting and there will be an election of officers.

●

NATIONAL CAPITOL DANCE ASSOCIATION

The National Capital Dance Association, Club 17, held its first annual one-day normal school at the Mayflower Hotel, Washington, D. C., November 19. The occasion was outstandingly successful both from the standpoint of the faculty, which included eight hours work (Paul Mathis, modern ballet; Hilda Butsova, ballet; Bernie Sager, baby tap and ballroom; Jack Dayton, tap; Margaret Burton Inslee, children's dances, and Donald Sawyer, ballroom) and the large attendance. Almost fifty teachers took the course, at least a third of them being nonmembers, and the majority of these signified their intention of applying for membership. Thus it becomes apparent that these courses are as valuable as membership drives as they are for increasing club revenue.

Following the session a dinner was given by the club for the faculty members at the Parrott Tea Room. President Thayer presided wtih delightful informality, introducing each person present for a few words. With the toastmaster thus setting the pace, the general tone was one of jollity. The newly elected officers who will be installed at the January meeting were introduced. They are: President, Julia Mildred Harper; 1st Vice-President, Joshua T. Cockey; 2nd Vice-President, Julia Cunningham; Secretary-Treasurer, Ella Banks; 3 year Director, Calvin Myers. President Thayer had declined to run again for the office.

●

N. E. N. Y. STATE COUNCIL

The regular meeting of the Northeastern New York State Council was held Sunday, December 3, at Gertrude Blanck's Studio, 238 State Street, Schenectady.

The teaching faculty for the meeting was Grayce Ingersoll, Baby Dances; Gertrude Blanck, Tap; Agatha Doerer, Ballroom.

The Council has voted to have a Junior Membership for teachers' assistants between the ages of 15 and 17 who have not reached the required age for regular membership. They may take the work at the meetings but will have no vote. The initiation fee will be $5.00, which includes first year's dues and $3.00 a year thereafter.

●

PERSONALS

President Thayer Gets Publicity

The Ledger Syndicate of Philadelphia, an international syndicate with a circulation of nearly ten million copies, featured a full page devoted to an article by Carol Bird entitled "What you're going to dance this year" in their Sunday Magazine Supplement on November 12. It contains an interview with President Thayer about the latest dances. Besides dance poses by President Thayer and Miss Emmerick there are descriptions of Irene Castle's Rock and Roll and Boomps-a-Daisy. President Thayer's comments include "So I think you will find the reliable Fox Trot, the Rumba, the Tango, the Viennese Waltz and the Polka the standard dances for the new season with an occasional 'Boomps-a-Daisy' and 'Rock and Roll' as the novelties. This group offers everything that the average dancer can ask in the way of an evening's entertainment."

●

DANCE EDUCATORS OF AMERICA

Instead of on the usual fourth Sunday, the December meeting of the Dance Educators of America (Club No. 24, D. M. of A.) will be held December 17 (third Sunday). This change was necessary on account of the regular meeting date falling so close to Christmas day.

Program for the day will include ballet dances by Sergei Temoff; Junior Novelty Dances by Carol Singer, and ballroom dances by Donald Sawyer. Mr. Sawyer will introduce the Gulliver Fox-Trot, originated by him in conjunction with the feature length cartoon, *Gulliver's Travels*, which opens at New York's Paramount Theatre December 20.

The DEA's annual One-Day Session will be held Sunday, January 28. On the program will be Margaret Severn, ballet dances; Tommy Hyde, tap; Jack King, tap-acrobatic; Nadia Gueral, children's ballet dances; Frances Cole, baby dances; a square dance session; Don LeBlanc, Peabody and Lindy Hop.

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